

Supplement No. 110 July, 1908

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A TALE OF TWO CITIES



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"An INDIAN'S GRATITUDE"

THE SELIG POLYSCOPE CO.
45-47-49 E. Randolph Street
CHICAGO. U. S. A.

FROM THE COLLECTION OF
CHARLES G. CLARKE

"A TALE OF TWO CITIES"

A pictorial reproduction of Charles Dickens' world famous novel, and as regards acting, costuming and scenic environment, it will be found to be above criticism. Every scene represented is a careful study made from original drawings which had the sanction and approval of Dickens himself as the pictorial edition used in the dramatization was published during the author's lifetime.

The announcements will enable the auditor to follow the story on the screen as easily as a reader could the pages of the novel.

Paris, the prisoner of the Bastile. We first see Dr. Manette (the father of Lucie), hiding in a crevice of the wall of his dungeon. The fatal document, which eight years later the "vengeance" brings to light and uses to condemn the Doctor's son-in-law to the guillotine.

The next scene is at the law office of Mr. Stryver in London, an English spy in the employ of the French revolutionary propagandist who calls to enlist the firm's services in arresting an emigrant French aristocrat, the "Marquis St. Evermonde," known in London as Charles Darney. Lucie, Dr. Manette's exiled daughter, is the fiancee of Charles, the fortune of chance having brought together these two. The direct descendant of the aristocratic family, who eighteen years before have condemned the father of Lucie on a false charge, to a living death in the Bastile. It is the honest abhorrence the young man holds for the crimes and faults of his ancestors that causes him to prefer the life of an exile in England, to one of wealth and luxury in his own country.

Sydney Carton, a man of fine mind, but whose love for liquor and congenial companions keeps him down, is Stryver's clerk and confidential employee. He too, has met and loved the imprisoned Doctor's beautiful daughter. But his is the honest love that knows self-abasement and sacrifice. He loves her, but in silence and reverence, knowing his own unworthiness. When Stryver turns over the case the spy wishes to

place in his hands, to Sydney, Carton spurns the offer and orders the skulking miscreant from the premises, but first he marks the man's features and his calling in his brain so that years afterward the memory of this man assists him to accomplish a noble sacrifice. As the spy leaves—Lucie and Charles enter. She has received the news of the release of her father from the Bastile. He with his mind clouded, and his health well nigh wrecked, is being cared for by an old family servant, Ernest Defarge, now the keeper of a wine shop in Paris. The troublous times in France make it impossible for Charles to go with Lucie. She is entrusted to the care of her legal guardian, Mr. Lowry, and accompanied by Sydney they start for Paris.



In the next scene we see the poor Doctor half demented working at a shoemaking bench (in a garret provided by De Farge). It is the trade they had set him at in the Bastile. Father and daughter are reunited, and the joy of this reunion restores the doctor's reason. We next see our characters in London, the wedding day of Lucie and Charles. A letter from Sydney Carton to Lucie closes this scene. It is the promise which chance is to force him to so strangely fulfill in after years—"In the happy-

ness the future holds for you, think now and then that there is a man who would give his life to keep a life you love beside you."

Eight years later—The people rise, stricken Paris is in the throes of the Revolution. The downtrodden slaves of yesterday have thrown off the yoke, and today the master is stoned and driven deathward by their fury. Mob violence is rampant. We see the clash in the streets between citizens and soldiers. Soon the mob will be in power, and God help the victims that come within range of its fury. London—The Marquis of St. Evermonde, now the husband of Lucie, is implored by his French agent Gabelle to come at once to Paris and save him from the Citizen government. The load-stone of chance is again at work. He goes; Carton, knowing his danger, accompanies him. "I'll guard his life with my own," he tells the weeping wife.

In Paris there has come a lull in the storm and Charles has had his family rejoin him, but the document the Doctor wrote in the Bastile has fallen into strange hands. Another victim has been found for the barbe, as the blood-crazed citizens call the guillotine. The Marquis St. Evermonde is brought before the dread tribunal; the fatal document is given to the judges by the "vengeance" and read to the assembled mob. There can be but one answer to such evidence at a time like this. The judges are but the puppets of the crowd in power. The jury votes amid the howls of the populace! The inevitable sentence comes—"unanimously voted at heart and by descent an aristocrat, an enemy of the Republic, a notorious oppressor of the people, back to the concierge and death within four and twenty hours." Darney is led away, even the consolation of bidding his weeping wife and child denied him. The sight of Lucie's sorrow arouses the latent energies of Sydney Carton. He rushes to the wine shop of De Farge. Basard, the English spy, now the head keeper at the prison La Force, is there. The De Farges remember Carton as the man who came with the Doctor's daughter to take him back to England. "I wish to see that man Basard alone."

Madame places the rose in her hair. Presto! The shop is deserted. As the spy slinks out of the door Carton stops him. "I told you in London I would remember you, if we ever met again. I know your history, you are serving two masters. Do my bidding or I'll expose you to the Tribunal. You are in the pay of the English government. Lead me to the cell of the Marquis St. Evermonde or I'll lead you to the guillotine." Darney's cell. Carton keeps his promise—"For life she love it's

"THE ONLY WAY"



Once inside he stupefies Darney with a handkerchief steeped in chloroform and changes clothes with him. Again the Goddess of Chance has played a strange trick with these two. There is a striking resemblance between them. They are exactly of the same build and proportion, dressed alike the resemblance is startling. The spy jailor has been well paid and takes the fainting man to the waiting carriage. "See Mr. Lowry, Carton has saved him, but how?" Lowry remembers the resemblance, but his duty is to the living. With the passports for Sydney Carton, Dr. Manette, his daughter and her child, they reach the border. The senseless man's head is pillow'd on his wife's shoulder. One brief moment of sus-

pense. "Pass on," the sentry calls, and the carriage dashes away to freedom and safety. Then the tumbrels roll by with the weeping victims. Sydney Carton mounts the steps and stands under the knife with uplifted face:

"It is a far, far better thing I do than I have ever done.

It is a far, far better rest I go to, than I have ever known."

The whole range of fiction discloses no greater sacrifice made on the altar of love, than Sydney Carton's—For a life she loves, it's

"THE ONLY WAY"

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